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James V. Schall

A Literary Gent

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The Prime of Muriel Spark

Samuel Hynes

Federal Aid: Second Round

An Editorial

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THE COMMONWEAL

A WEEKLY REVIEW OF PUBLIC AFFAIRS, LITERATURE AND THE ARTS

Federal Aid: Second Round

PRESIDENT KENNEDY'S second school aid bill will almost undoubtedly meet the same fate as his first—one or another kind of legislative death. It is unfortunate this should be so. In the first place, there is the clear and pressing need for some sort of federal assistance to the nation's schools and teachers. Beyond this, however, it is particularly unfortunate that last year's school aid bill should have been killed in the way it was, and in the way this year's bill will probably be killed—by a combination of forces in which the most significant was pressure by the Roman Catholic hierarchy.

There are, it seems to us, two chief questions in the present school aid controversy. The first is the basic question of whether or not a federal aid to education program is necessary, desirable or practical. Many Americans had grave misgivings on this question alone. In an increasingly centralized governmental system, they were unwilling to see the federal government assume still greater powers, particularly in the crucially important sphere of education. Interestingly, many Catholic spokesmen, including some members of the hierarchy, were prominent among the generally conservative groups that opposed federal aid to schools.

The second question is an altogether separate one. It is the question of interpretation of the First Amendment to the Constitution. This amendment provides for separation of Church and State—which is taken as a Constitutional barrier against the assistance of denominational schools with public monies; but the amendment also provides for the free exercise of religion, which is taken as an argument against impeding the free exercise of religion in regard to schools by means of tax discrimination against the religious school.

This second question raises an enormously difficult and complex problem—not just a problem of Constitutional interpretation, but one involving the fundamental attitudes of a majority of the American people. The editors of The Commonweal have always thought that a good case could be made for some sort of public assistance to denominational schools, in tax relief or some other form, arguing on the grounds of Constitutional intent, considerations of justice and the protection of pluralistic democracy. But the real difficulty has been the acceptance of that case in a country with a long history of hostility to the Roman Catholic Church, where even now a group like the P.O.A.U. can claim the influence it does. Many delicate factors are involved in the present attitudes of non-Catholic Americans towards the Church and its school system—the history of the Church in the United States, and elsewhere in the world; the ambiguity of traditional Catholic teachings on democracy, religious freedom and the separation of Church and State; the difficulty of adjustment by a post-Protestant culture to the problems of the new pluralism.

ON THE first question of the federal aid problem—the need, dangers and practicability of such a program—there has been a clear development in public thinking. A number of American citizens are still unconvinced that federal school aid would be a good idea, but as the debate was carried on over the past few years, there seems little doubt that more and more Americans came to believe that some sort of school aid program was necessary and desirable. In fact, it was thought in 1960 that the education bill offered by President Eisenhower might well have passed into law if Representative Adam Clayton Powell had not insisted on an anti-segregation amendment which drew solid Southern opposition and guaranteed the bill's defeat.

On the second question involved in the school aid controversy—whether some form of aid could or should be extended to parochial schools—obviously, little progress has been made. The furor in 1960 over the possibility of a Catholic's being President

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indicated the extent of religious misunderstanding and mistrust in the United States. Furthermore, this question of federal aid to parochial schools, at least in the form now proposed, was hardly mentioned by the Catholic hierarchy. If the average American had been asked, before last year, about the position of the hierarchy on federal aid to schools, he would probably have guessed that they were against it, and not even thought of the possibility of aid to church-related schools.

This, we think, explains a good part of the resentment at the action by the Bishops last year. When President Kennedy's school aid seemed about to be passed, the Bishops issued their now-famous statement. It could be and was argued that what they asked for in that statement was not extraordinary and not *ipso facto* in conflict with current readings of the Constitution. In the abstract, the aid asked for by the hierarchy could be judged a good idea. In terms of the political realities, however, the legislation they asked for was soon shown to be impossible, if it had not always been so. Even so, the Bishops concluded their argument with the declaration that they would do all in their power to block any school aid program if parochial schools were not included in it.

The role the Bishops took was not that of persuasive spokesmen for the Catholic community, advancing what has been called the Catholic case in order to bring about understanding of the issue and a change in public attitudes on it. In the face of unmistakable evidence of public and Congressional non-support, they cast themselves as a minority pressure-group, trying to win special legislation by strategic, balance-of-power influence on legislation involving the general welfare.

Such pressure-group tactics are entirely normal in a democracy, and there is nothing unethical in their use, but in the special case of religion we do not think that participation in power politics is either fitting or in the long run effective. That is why we are dismayed at the latest developments in the second round of the school aid debate.

Mostly because of the passions that were aroused last year, there seems little chance that the President's second school aid bill will be able to pass the Congress. But it is unfortunate nonetheless that Catholic churchmen should insist this year on casting themselves in the same unhappy role they took in 1961. Emotional descriptions of the President's bill as a threat, a crime, an attack which means the end of the parochial school system are misleading and exaggerated, and likely to do much harm.

Statements such as these will have the effect of making sure that the school aid program is defeated again this year, and insuring that an urgent national need will go unmet. But such statements will have other effects too. Instead of allaying religious antagonisms and misunderstandings, such violent pronouncements will intensify and prolong them; they will reinforce the image of the Church as nothing more than another power bloc, an image regrettably held by many Americans; they will, consequently, delay by years the development of inter-religious understanding which would permit the amicable solution of our present problems of justice and freedom in an American's choice of a religious school for his children. As we said at the outset, round two in the federal aid controversy promises to be as unfortunate as round one.

New Vietnam Commitment

AFTER REPEATED warnings of the threat to South Vietnam from the expanding operations of the Viet Cong guerrillas, the United States is setting up there a "Military Assistance Command" under a four-star general. We have decided that here is the time and place to draw the line against further Communist advance in Southeast Asia. Hitherto our ships and planes, supplies and weapons, military advice and training programs have been at the disposal of Vietnamese authorities; now American officers are to have a hand in directing Saigon's national defense. This is a major policy decision in our conduct of the cold war.

Vietnamese troops outnumber the Viet Cong guerrillas nearly ten to one. Many of them have benefited from American-directed training. Yet in an impenetrable terrain ideal for ambush and concealment the twenty thousand Viet Cong have proved to be a powerful fighting force. Through a Mao-like combination of terrorizing, cajolery and infiltration they have won over many peasants.

The Viet Cong supply line from the sea is quite well blocked off now but Laos provides an unhindered land corridor for men and supplies from North Vietnam. Back of all this is support from the Soviet Union. The character and extent of American military aid will have to strike a precarious balance; it must be adequate for victory yet without offending Vietnamese national pride or setting in motion substantial counter-intervention on the part of the Chinese—without provoking an interplay of increasing commitments comparable in pattern to the dread thermonuclear arms race.

Victory in South Vietnam under present dimensions depends primarily on the will of the people to resist. Economic aid is one essential, political reform another. The success of the Viet Cong thus far is explicable in terms of widespread resentment of de-

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pressed living standards and lack of security, as well as the opposition to the authoritarian methods of courageous President Ngo Dinh Diem (and the wealth and influence of his governing family). Doubtless the required increase of American economic aid is more readily obtainable than a palpable modification of authoritarian, "paternalistic" ways in response to foreign, if friendly, pressure on Saigon. But both are essential if South Vietnam is to prove to be a practicable place at which to "draw the line." Only if most of the people are wholly behind their government will the cumulative effect of stepped-up American advice, training, support and equipment—and the presence of a few thousand men—enable the brave Republic of Vietnam to win deliverance from its enemies. Only then will our intervention achieve a good historical parallel to the last instance of such a defensive military command overseas in beleaguered postwar Greece.

Political Predictions

IN MOMENTS of pessimism, we have sometimes felt that the computer, the statistician, and the sociologist have taken all the guess-work out of life. What saves us from despair, however, is the fact of domestic politics. For the one thing predictable about domestic politics is that it will be unpredictable. An old-fashioned crystal ball is just as useful for telling the future of political personalities as the most cleverly programmed computer.

What computer, for instance, could predict whether Governor Nelson Rockefeller will emerge, in the end, as a liberal or conservative Republican? What computer could predict whether former Major General Edwin A. Walker will fade from the political scene or become the next Governor of Texas? And what computer could possibly foretell the political future of Mr. George Romney? About the only thing a computer could tell us is that, win or lose, Mr. Nixon will remain a politician.

But why, one might well inquire, are computers so unequal to the task? There are many possible reasons. Let us assume, however, that at the very least a computer needs a few clearly defined patterns to work with, a few simple labels for classification purposes. Let us assume as well that some consistent behavior on the part of a candidate is required. With those assumptions in hand, we can turn to the current political scene.

Take the case of Governor Rockefeller. A year ago it would have been possible to make some sense of the label he was given, "liberal Republican." Since then, however, he has veered to the right and to the left, often from one day to the next. Within the span of a few short weeks, he has attacked the Democrats' "grasp for centralization of power," warned of the dangers of "socialism"—and denied emphatically that he was shifting to the political right. "Not in the slightest," the Governor said in a recent television interview.

Next, consider two recent arrivals on the political scene: Mr. George Romney and Mr. Edwin A. Walker. Mr. Romney, the president of American Motors, has just announced his candidacy for the Republican nomination for Governor of Michigan. Mr. Walker is a candidate for the Democratic nomination for Governor of Texas. Each has done his share already to confuse the computers. Mr. Romney, a persistent critic of the Republican Party, has urged that the Party broaden its appeal and get away from its image as a party of "business" interests. He has also, to even things up, attacked the Administration for its indifference to business.

Mr. Walker, of course, is a special case. Where he trips up the computers is that, despite being a martyr in the eyes of the right, he seems to be his own worst enemy. Given some political aptitude, Mr. Walker could be a formidable man. But so far he has shown an unerring capacity to embarrass and befuddle even his own supporters. Any man who can state that Texas "faces the very likely possibility of the Communist Iron Curtain along the Rio Grande" will be hard to outguess.

Men Like Ourselves

AT ONE POINT in his recent series of articles on the Soviet Union, published in the New York *Times*, Mr. Harrison E. Salisbury noted that many top Soviet scientists can no longer be considered atheists. On the contrary, there "is emerging a tendency to seek a nonmaterialist spiritual concept of the universe." While Mr. Salisbury emphasized that this trend is not a return to any traditional conception of religion, it certainly represented, he felt, a significant change in the thinking of the Soviet scientist. Equally significant, in Mr. Salisbury's opinion, is the failure of decades of education in atheism.

There are two ways a Christian might respond to this kind of report. He could greet it with a smug chortle and make some pious statements about the superiority of "our way of life." Or he could, if more Christian, greet it as evidence that even the Russian is human, that he too is a man like himself, made in the image of God. No doubt any resurgence of religion is symptomatic of the failure of the Communist vision of life. But even more it ought to suggest to us that when we talk of "the enemy" we had better be clear whom we mean.

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Wave of the Past?

YES, VIRGINIA, there is a Santa Claus. And yes, Mr. Kennedy, there are Republicans at Harvard. At the moment, though, the young Republicans at Cambridge are unhappy with their party and its leaders, and I think they make a good case.

That case was presented in a recent special issue of their magazine *Advance*. Many Republican leaders in Congress, the students complain, ignore "the essential facts of modern American political life." G.O.P. Congressmen, they say, exhaust their energies and talents in opposing Democratic programs and seldom produce programs of their own.

Because this is so, the Harvard students say, Republicans stand little chance of winning Congress. Thus of the last sixteen Congresses, only two have been Republican, and things don't look much brighter for the G.O.P. next time around, since fifty-nine per cent of those polled by Gallup favor the election of a Democratic Congress.

If there are those who think the Republican students exaggerate the ineptitude of their party's Congressional leadership, I suggest they examine the way the G.O.P. handled President Kennedy's proposal for a Department of Urban Affairs, with its head a member of the Cabinet. Take, for example, the race issue. There was never any secret about the fact that Robert C. Weaver was slated to head the Department if it came into being, which would make him the first Negro in history to attain Cabinet status—an event, obviously, of considerable symbolic importance to the Negro community.

When five Republicans joined four Southern Democrats to block President Kennedy's proposal in the House Rules Committee, therefore, did the G.O.P. Congressional leadership betray any awareness of what a political hot potato they were juggling? Not for a minute. Instead they let President Kennedy put big-city Republicans on the spot by sending the proposal directly to the Congress under the terms of the executive reorganization act and by announcing at the same time that Mr. Weaver was scheduled for the job if the bill passed.

The advantages of this move for the President were, of course, obvious. First, it put all urban Republicans in Congress under pressure from Negro voters; second, if the plan is killed by a coalition of Southern Democrats and Northern rural Republicans, the burden of blame will seem to be on the G.O.P., not Mr. Kennedy's fellow-Democrats; thirdly, it shifted much of the discussion from the merits of the case to a subject far more dangerous politically to the Republicans—that of a Negro in the Cabinet.

This is not to say I admire this kind of maneuvering by the Democrats; I don't. To my mind, race is too serious a subject to be handled this way, and I don't think the racial issue should ever be tacked onto measures like that establishing an urban affairs department which deserves to be argued on its own merits. But my point is that Republican leadership walked right into this one; they could not have done more for the Democrats if they had wanted to.

As far as that goes, I find the Republican position on the urban affairs department a strange one entirely aside from the race issue. The G.O.P. stand in this matter seems eminently calculated to support the claim by the Harvard students that Republican leaders are so intent on opposing that they have no program of their own. I know that I at least cannot see that political conservatism requires flat opposition to a Department of Urban Affairs—unless it be claimed that conservatism requires inefficiency and administrative chaos.

Seven out of ten Americans now live in urban regions. Administration in these areas is incredibly difficult, and it is made more so by the fact of overlapping political jurisdictions. Yet the big cities contain some of the nation's most pressing problems—commuter transportation, mass juvenile unemployment and delinquency, slum clearance, racial problems and group illiteracy. These problems often cut across several state lines and are certainly as pressing as those which led to the establishment of a Department of Agriculture.

So far, however, efforts by the federal government to deal with urban-suburban problems have been unnecessarily fragmented and uncoordinated. To me, the creation of one department with a Cabinet-level head to deal with such problems seems just good sense and good administration—both, I take it, sound Republican principles. Why, then, is Republican leadership in Congress apparently determined to join the Southern Democrats in killing the President's proposal?

In general, it seems to me that neither political party has mastered the secret of successful, responsible opposition. The Republicans did poorly during the F.D.R. and Harry Truman periods, and Democrats stood mute in the Eisenhower years. Now it is the turn of the Republicans again, and G.O.P. leaders are demonstrating that they are far more intent on their own still rural constituencies than they are in the problems of the big city—or of big-city Republicans, for that matter.

The underlying problem remains the fact that there are four, not two parties—Northern and Southern Democrats, rural and urban Republicans. The party that holds the White House is able to give an appearance of unity, but it is only that, I think—an appearance and nothing more.

JAMES O'GARA

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Everywhere Modern Man Turns, He Finds Himself Alone

The Post-Modern World

JAMES V. SCHALL

THE GREYHOUND bus sped along the Redwood Highway, seeking San Francisco from the Oregon Border. The bus seemed to have a peculiar habit of coasting through the poorer sections of the towns and cities along the route. Perhaps it was the nature of my profession that prodded me to notice this, but it struck me how often the only churches visible in the obviously impoverished blocks of a city were those of what the textbooks call the "evangelical" churches, the Pentecostals, the Jehovah's Witnesses, the Church of God, the Church of the Brethren, and others whose Christian names were hardly legible from the bus window.

As this repeated observation sank into my consciousness, I was both bothered and impressed. The many people you see coming into the Church nowadays, I thought, belong to the middle and upper classes, the well-dressed and the well-educated. The very poor, those whose children still know what it is to work and sacrifice, who will, therefore, be the rising classes of tomorrow, these people belong to those sects whose churches, not ours, I saw cropping up along the poorer streets of our cities. Somehow the very cost of our parish plants and schools seems to be pricing us out of the "poor" market.

And we must realize that there does seem to be a considerable amount of religion among the poorer classes. The very existence of this religious activity illustrates one significant phase of what has come to be designated as the post-modern world. Here, in America, we have innumerable people, mostly poor and uneducated (even though they have all gone to school and even to college), who are unfamiliar with the tools and knowledge necessary to make intelligible the nature of the world in which they live. Intellectually, they are, to alter a meaning, in the world but not of it.

Some time ago I heard Professor Denis Brogan make the same point in a slightly different way. He pointed out that our society is increasingly made up of two groups who live side by side, on the same street perhaps, one group highly educated and cultured with practical access to most of the literature, thought, and culture of the world, the other group practically uneducated in any real sense, content with the intellectual metrecal provided by television, sports, and the surface pace of life. Our problem, he suggested, is whether these two groups can continue to live in such close proximity but lacking any real cultural connections. In thinking about this division, we too often, I think, concentrate on the fate of the educated sector of society. Yet the response of the poor and uneducated to the conditions of life will define, to a greater extent than we know, one of the great movements of our era. To the confusion and chaos, which in their view the poor and uneducated encounter, a surprising number respond with a sincere and unquestioning faith which does not, somehow, need to account for the intellectual world existing outside the terms of the theological beliefs they have accepted. This is the faith that is building the churches for the poor.

THE EXISTENCE and growth of faith among the uneducated serve to illustrate in a graphic way that there is a post-modern problem, the understanding of which is the fundamental intellectual issue of today. This post-modern problem, as it is instinctively answered by the vitality and activism of the evangelical sects, concerns the sources of meaning and order in the basic depths of cosmic and human life. The post-modern man affirms simply: "There is no order or meaning; that is the truth men must face." Shying away from this type of answer as it appears in scientific, philosophical or intellectual forms, the evangelical answer simply bypasses the issue to return to the simple faith in the Bible as that work can be interpreted by the ordinary man. In a very real sense, I suppose, this is a skepticism or agnosticism with respect to contemporary evidence, science and scholarship. But it does leave the evangelical with a source of security and morality which frees him for zeal, worship and evangelization among lives untouched by modern currents. In some ways this is not a wholly unhappy solution, since it protects large masses of people from the more dangerous ravages of forces that have undermined the intellectual order once familiar to the middle and upper classes.

What is the extent of the post-modern problem? In essence, it is the conclusion that no order exists in the

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universe or in man himself other than man's order. Man must himself make all the order, hence all the intelligibility and all the destiny there is. He cannot find any already made for him or to which he is in any way subject. This is called, correctly I believe, the post-modern problem because it sums up why the life of man in the twentieth century differs from that in earlier ages. The Greek, Roman and Medieval worlds had fixed lines of reference which served to place man in a universe made intelligible by natural order and by later revealed truths. The modern world, which succeeded the Medieval world, extended roughly from Luther and Descartes to Marx, Darwin and Freud. It believed in a scientific world with laws fixed by a distant God, laws absolutely open to human reason. God had lost most of His personal providence and personal participation in the world so that Christianity along with all else tended to become rationalistic. But God was still up there somewhere making things run, or at least starting them off. The modern world, which without admitting it had secularized so many Christian concepts, was a tidy, optimistic cosmos which believed in progress, world order and the goodness of man.

The post-modern world, however, is different. Optimism is gone, so is goodness, so even the assumption that the human mind is completely open to the secrets of nature. Now man has not only learned to substitute for nature through synthetics, plastics and electronics, but he has learned to make his own world of products and processes, even to produce plants and animals that had never existed before. Moreover, with the space age man has the prospect of building his own satellite planetoid completely independent of the familiar earth which begot and nurtured him. Marx had correctly foretold this vision over a century ago: everywhere I look, he wrote, I want to see man, man must hominize nature. Thus the post-modern man has sought to make man, in actual fact, the measure of all things.

BUT THIS post-modern man has his subjective problems also. On losing order in the universe, he somehow lost order in himself. His art, for example, suddenly began to lose its traditional themes and forms. From classicism, to realism, to impressionism, to fauvism, to cubism, to abstractionism, he gradually overturned the familiar world to replace it with colors and spaces, feelings and moods mastered by himself alone in his very act of creation. This evolution in the media itself need not be, as Gilson has so well shown, a bad thing in itself. But the spirit of the evolution within the history of art, it has always seemed to me, expresses something about the nature of post-modern man himself. The lines of communication from man to man no longer passed through the experiences of common history and subject, but with the breakdown of landscape itself, began to pass through the empathetic vitality expressive of artistic selfhood. We were no longer sure that these creations of men were not, in the end, merely the creations of men.

Drama and the novel began to lose plot, the sign of order. The stream of consciousness, the irrational, the unconscious became the motives of activity and the real paths to reality. The absurd and rebellious began to dominate literature, rebellious first against society, then eventually against man himself. Direction was lost. Indeed, the traditional signposts of human direction, natural law, virtue, sin, and charity, were deliberately overturned in order to affirm man's aloneness and selfhood as well as to express contempt for a hollow world which piously claimed to live according to the dictates of natural and Christian order.

Art, drama and literature became in this world, even more so than science, the hallmark of authenticity, of the man who did not know what or who he was, who wondered with James Agee in *A Death in the Family* about those who "will not, oh, will not, not now, not ever; but will not ever tell me who I am." Even science began to lose its aura of infallibility. Away from the admiring public in learned conventions, scientists were heard to suggest that scientific laws might only be hypotheses of the human mind, not at all like the world supposedly "out there." Whereas Galileo, in a celebrated theory, held that man's mind exactly paralleled the mathematical mind of God, the post-modern Galileo was beginning to suspect that the scientist's mind paralleled only itself. Everywhere the post-modern man turned, he found himself alone with the objects of art and technology, even with the objects of mind that only he constructed. But if the laws were his, if the world was his, still what did it mean? The modern J. B., for example, on rejecting the pat answers of the churches and scientists, could only conclude:

> "We'll soon see where we are,
> The wit won't burn and the wet soul smoulders,
> Blow on the coal of the heart and we'll know
> We'll know. . . ."

He sought to know who he was not with faith, but with the love he knew. But did not this too pass away?

Does the Christian belong to this post-modern world? In the popular sense, he probably does not. The very fact of belief, especially belief from childhood, places a Christian at loggerheads with so many of his contemporaries, for whom faith is *opposed* to reason, not merely beyond it. The reason for this is as simple as it is basic. For the believer does not know experimentally what it is *not* to believe. He does not know what it is to be alone, creating, seeking. The point oftentimes is not too well understood. But it is worthwhile spelling out in some detail.

In Catholic thought, for example, when a man does not believe, it means that he is an object of God's salvific will, but not yet a member of the Church through which grace and *agape* are dispensed. In some fashion or

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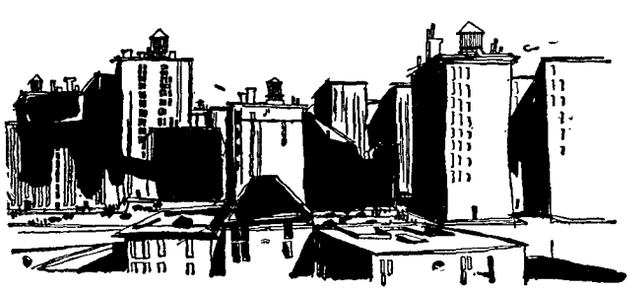
other, obscure to us but no less real, the man is being sought out by God, a search that somehow takes place through other men. Likewise, the unbeliever on his part is also a searcher, he is a man who does not know the structure of reality or its effects upon him. This is his problem. Consequently, his actions and choices in life are expressions at one level or another of his effort to define who he is and whether he is ultimately alone.

THE pattern of life which a post-modern man may follow, being deficient in the ordinary channels of grace, motivation and order, will quite often lead through situations and encounters which, in a Christian sense, will be defined as objective sin and scandal. But this objective sin, even when culpable, never stands outside the search of the man for a meaning. Nor, more importantly, does it stand outside of God's effort to bring good out of evil and grace out of life. The Catholic who is content to judge his unbelieving contemporary merely on the surface will hopelessly fail to comprehend the problem of unbelief, which consists essentially in being cut off from the sources of order and purpose in this life. Similarly, he will fail to understand the action of God in the world. The salvific will of God is a pursuit of man in the very searchings of his unbelief. The world of modern unbelief, the post-modern world, is, in many respects, an exciting world where the hand of God is ever-present, reaching for men dramatically, for men who do not know or understand Him. We should, then, see the world in this way if we are to see it as it really is.

The post-modern world is the world of the aloneness of man. This is not merely a problem of isolation or aloofness, but rather more the question of whether man contains within himself the sources and resources necessary to make man himself and the world meaningful. Is man, in the final reckoning, an adequate center for science, art, politics or history? When we pose such a question, we are asking something which, more than anything else, serves to highlight the place of our Catholicism in the post-modern world. Catholicism makes a thoroughly unique claim, a claim whose breadth and scope is almost never fully comprehended. The claim is this: that man is not alone, that the totality of history and science has an order entirely compatible with dogma, that man is the center but not the maker of the created universe. The practical manifestation of this



claim means that a man can be a Christian and a biologist, or an historian, or a painter, or a physicist, or a sociologist, or an astronomer with no fear or possibility of contradiction. Faith and beauty and truth are one. The unrecognized truth of the post-modern world is the paradox that only the religious believer still maintains the unity of scientific, historical and religious reality.

Once we have comprehended this post-modern view about the aloneness of man in the universe, an aloneness which tends to turn man back on himself in search of meaning, we who are Catholic can better appreciate why Catholicism must sound so strange to our contemporaries. Yet, I believe this strangeness of Catholicism does not stem primarily from its so-called antiquarianism or the legalism of its canon law. Rather it lies deeper in the essential dogmas of the faith, in the Trinity and the Incarnation, or perhaps more relevantly to the issue, in eternal life which is the ultimate and definitive Catholic response to the aloneness of man. The Catholic view of the world is not only able to accept the intellectual and social mission of man to know and transform the world, but it goes beyond by replacing the aloneness of man with the doctrine of eternal life. This is eternal life that you shall know the Father and Him whom He has sent. The concrete destiny of each living man is to live the life of the Trinity, eternal life, wherein man meets the meaning of reality, reality itself, in community.

IN VERY many of its historic and apologetic approaches to human life, Catholicism has tended to stress the idea of salvation, both of man and of the universe. This, of course, is a basic part of the faith, needed at all times. Yet I feel that the end product of salvation, the equally basic notion of eternal life, has been insufficiently considered. This is especially true in our age which is primarily concerned, not with a sense of sin and rejection, but with a feeling of aloneness and death. Eternal life means the participation of man in the life of the Trinity. As a result, it means what the trinitarian life itself means, that is, community and communion, the sharing of all men in the same life. The order as well as the cause of the universe are both directly dependent upon the life of the triune God. This is both the mystery and the order. And, too, this intrinsic reference of the universe to something outside itself is what prevents man from finding only himself in creation. For, in the end, he does not find there what he himself alone has made. There remains always an element, a trace, a hint that this object of analysis or contemplation is for him, but not by him. Beyond this, the aloneness of man can never be an adequate answer to the question of who man is. He is always someone who is called. He is someone for whom eternal life is a reality because he is called, because he answers.

The post-modern world, from its symptoms in the evangelical movements to the scientific, philosophic, and

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literary beliefs that the universe is only man, confronts the Catholic at this crucial belief in eternal life. With such a doctrine, everything in man's social and conscious life fits together. Without it, little is actually left, man is no more than another drifter, confronting a chaos and conforming to set usages long out of date. If, therefore, the Catholic meets the post-modern world in any meaningful sense, it must be at this point where this world ends, at the aloneness of man, and where Catholicism begins, with eternal life in which man through adoption participates. The mission of the modern Catholic, therefore, aside from whatever he may do or be in this life, is to make this belief in eternal life meaningful and vital in a world which, in the end, searches for nothing else.

Angry Middle-Aged Man

A Literary Gent

BRUCE A. COOK

UNTIL RECENTLY, my reading acquaintance with Rayner Heppenstall had been limited to *The Double Image*, a brief but interesting study of four modern French Catholic writers. Then, quite suddenly, it seemed that Heppenstall began popping up everywhere. No less than three books by this English writer, each in some sense new, have come along in less than a month.

The first of these, *Four Absentees*, was published last year in London and is now not generally available in this country. It is by way of a memoir of four better-known English writers: Eric Gill, John Middleton Murry, George Orwell and Dylan Thomas. Actually, the material on these four is rather thin; Heppenstall's assemblage of anecdotes and personal impressions will provide no more than filler material for bona-fide literary biographers. But this, to the author, would seem to be neither here nor there, for what he has written is essentially an autobiography. His own life is the modest little Christmas tree to which these artistic lights have been, so to speak, hooked.

Rayner Heppenstall, born a Yorkshireman, graduated in the early thirties from Leeds University; he was one of the very first of the "red-brick intellectuals" and as angry as most today. Having read both English and French and taken a precautionary diploma in Education, he was at least prepared to teach. But of course there weren't many teaching jobs to be had in England in 1934, and Heppenstall spent six months at home mailing out an average of three or four job applications a week. It was during this jobless period that he had his first poems and articles published by the *Adelphi* and the *New English Weekly* in London and secured books from them for review. He found himself then, though still without a job, possessed of a hobby: literature.

He took himself directly down to London, the only sensible place for a young Englishman to practice such a hobby. There he lived on good will, charity and whatever editors were willing to give him for his work. It was during this period that he met all four of his absentees. John Middleton Murry, the oft-maligned husband of Katherine Mansfield, was at that time co-editor of the *Adelphi*, which had first published Heppenstall. George Orwell was a fellow-contributor to the magazine—his first poems and a chapter or two from *Down and Out in Paris and London* had already appeared when Heppenstall came down. Still another contributor was Dylan Thomas. Although Heppenstall's contact with Eric Gill was neither as close nor as prolonged as with the other three, it was evidently one of considerable emotional importance to him. It was to this sculptor-writer that Heppenstall reported when he felt the urge to become a Catholic. Gill recommended him to Father M. D'Arcy and kept in touch. Nothing came of it—not, at any rate, during Gill's lifetime.

I HAVE dwelt a bit on this biographical matter from *Four Absentees* because Rayner Heppenstall seems to me representative of a whole class of English writers. Orwell called them, in his best mock-navvy fashion, "literary gents." Literary? Certainly Heppenstall is, was, always has been that. In five or six years before the war he published poems, numerous articles and reviews, a novel, and a book on dancing. The novel *Blaze of Noon*, appeared in 1939. It was well-launched by Elizabeth Bowen (in her preface to the book she said, "Unlike most English novels, it is unprovincial coming now, it may come a little in advance of its time—it is more like a novel one might imagine being written ten, or even twenty years hence.") and well-received by

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V. S. Pritchett ("His rapid nervous story-telling makes most other novelists look like crawling removal vans."). Even by 1940 Heppenstall had quite a nice little reputation going for himself. He was at least sufficiently well-established that upon his release from the army at the end of the war he was taken on as a director of the BBC's then-new Third Programme.

During the next fifteen years Heppenstall published little, but remained more or less literary in his orientation and sympathies. Something like a crisis seems to have come upon him with the deaths of Gill, Orwell, Murry and Thomas—all within a few years; he seems to have been shaken into considerable activity. First he brought out "their" book, *Four Absentees*, late last year, then quite an interesting book of criticism, *The Fourfold Tradition* (New Directions. $4.50.). By calling this a book of criticism, I have taken the easy way out, for it's difficult to say precisely what it is. Although parts of it first appeared as short pieces in various English literary magazines and still other parts were pirated from my first Heppenstall book, *The Double Image* (which he has evidently since disowned), *The Fourfold Tradition* is something more than a collection of essays. And although the assorted parts of the book do not quite add up to a whole and ordered study, his attention throughout is directed toward establishing and defining this fourfold tradition idea of his.

It is quite a good idea. He states it directly in the preface: "I believe that France and these islands have more in common than is generally admitted, very much so in respect of their literatures. On the other hand, I contend that our own tradition (like that of the French) is twofold. A third consideration is that, both here and in France (but here more than in France), there prevail ethnological and linguistic popular fallacies which disguise the nature of our duality and provoke alienation between the French and ourselves, as well as between different areas in this small British archipelago."

The twofold tradition is based on standards of conformity and non-conformity to the code of the Establishment; there are, as he sees it, only insiders and outsiders. In England, the "in" or conformist tradition roughly follows the lines traced by T. S. Eliot in his important essays on tradition. But Heppenstall sees a counter-tradition numbering such diverse writers as Bunyan, Swift, Newman (because he was Catholic) and D. H. Lawrence. His non-conformist tradition automatically takes in all non-English writers who write in English—whether they be Irish, Australian or American. ("Literatures . . . are not circumscribed by the terms of political geography. They are defined by language. It is foolish to regard the American literature as a real entity. If it is written in English, it is a part of English literature . . .") He defines the French conformist tradition as Catholic and includes in it the whole role of French Catholic writers from Pascal through Mauriac and Bernanos. And of course the French non-conformist roster numbers Voltaire, Rousseau, Baudelaire, Stendhal, Sartre, Robbe-Grillet, et al. And so by Rayner Heppenstall's calculation, the two twofold traditions—British and French—equal the single fourfold tradition of the title.

THOUGH CERTAINLY arguable, the fourfold tradition is an intriguing idea, and Heppenstall brings out some interesting, if eccentric, evidence to support it. For instance, in his essay "That Horrid Girl," he suggests that perhaps Joan of Arc really *was* a witch after all. He seems to feel it must have been sheer perversity that inspired her to sever the bond between the English and French peoples. The first part of *The Fourfold Tradition* is intended as a historical argument for the essential unity of the British and French peoples. But it is less an argument than a grab-bag; you never know what you'll pull out of it next—Joan of Arc, syphilis in Tahiti, the Celts; anything and everything appears in that part.

The rest of the book, dealing with literary rather than historical evidence, is less thematic but much more interesting. Rayner Heppenstall has an intelligent, informal style which he uses as a tool to cut through some of the critical nonsense which has been written about the contemporary novel. The only difficulty with his style is that it leads him as often as not to write off on tangents that interest him but are far from whatever point he may want to make.

Though uneven, his handling of individual writers is always at least interesting. While his treatment of Proust is no more than an extended digression on a minor character in the *Recherche*, his essay on Mauriac and Bernanos contains some of the finest critical writing on these two available in English. Heppenstall is not intimidated by reputations; he handles Joyce, Camus and Sartre as equals; and treats John Wain and Kingsley Amis as less promising younger colleagues. Best of all is his writing on Samuel Beckett. The bilingual Beckett is of course an especially fortunate example for Heppenstall's unity movement. Perhaps because of this thematic sympathy he writes refreshingly and sensibly of Beckett as a writer rather than as some forbidding pessimistic abstraction.

Altogether, Rayner Heppenstall seems more interested in French literature than in English, and (surprisingly) more at ease writing about it. Indeed, he seems to have little respect for the current crop of English novelists: "To date, I think C. P. Snow a respectable dead end . . . He with Wain and Amis are a new kind of provincials." It is not surprising then that Heppenstall's latest novel, newly published in this country, should seem a good deal more French than English in its tendency.

The new novel, *The Greater Infortune* (New Direc-

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tions. $3.75.), is a strange little book, and in its own way, quite an impressive one. It is autobiographical to the extent that most novels are these days—that is, the facts of Heppenstall's life from 1938 to 1940, as given in *Four Absentees*, roughly agree with those of his novel's protagonist, A. W. Leckie. But whether he is intended to represent Heppenstall directly is quite another matter; I rather think he is. Barely sketched out as a character, he seems hardly more than a voice and a point of view for the author.

Still, the book is Leckie's, every bit of it. And the fun is in the telling. Leckie-Heppenstall rambles on with his plotless story, telling the thing in nervous episodes and jumps. Friends and enemies pop in and out, Leckie's novel is published, ennui, the war breaks out, boredom, France falls—all this happens, all this *is*. What this novel has is an existential sense of immediacy—as though it were all written in the present tense, which, in fact, it is not. And there are throughout wild images and incidents of the most macabre and bizarre sort. Ghosts, tapeworms and occult revelations give an almost surrealistic quality to the novel—a quality which, for once, is integral and not merely attached. In its own way, *The Greater Infortune* is quite an evil little book, one which perfectly expresses the condition given in its epigraph: "Saturn is cold, dry and barren; it is the Greater Infortune."

All of Rayner Heppenstall's work is in some sense autobiographical. If there is a single quality which all three of these books seem to share it is a curious, intensely subjective tone. With the first two, *Four Absentees* and *The Fourfold Tradition*, it is a fault, but in the novel, *The Greater Infortune*, it is decidedly a virtue. Perhaps it is this subjectivity of his which has, up to now, limited him as a "literary gent"—a talented amateur. He may be merely that, but his fiction suggests he is something more. It indicates that he is quite ready to turn professional.

In the Great Tradition

The Prime of Muriel Spark

SAMUEL HYNES

IN THIS AGE of book clubs and television interviews and full-page advertisements, it is comforting (and perhaps snobbishly satisfying as well) to find now and then a writer who has made a reputation simply by being read and admired. Only five years have passed since Muriel Spark published her first novel, *The Comforters*, but that book, and the five she has written since then, have given her a status among younger British novelists as secure as anyone's.

No one who claims to be informed on the current state of fiction can afford to overlook her work. Her position in America is somewhat less established—two of her books are in paperbacks, but as far as I know she has not yet penetrated that innermost sanctum, the college curriculum—but her word-of-mouth reputation has already spread in a way that happens only to truly original, and pleasurable, writers.

Certainly *original* and *pleasurable* are the first things to say about Mrs. Spark's novels. Each is in its way unique—a new set of fictional problems, a new kind of plot-invention. She has that evident pleasure in the manipulation of her medium which distinguishes the master novelists from the journeymen. Yet in all of her books, for all their individual uniqueness, there is a uniformity of comic tone, of pace, and of attitude which defines an extraordinary personality and intelligence behind the work. The joy that she takes in the making of fictions, and the attractiveness of her creating mind, are two prime sources of the pleasure that her novels give; for it is a special kind of pleasure that we get from observing a finely creative imagination in the act of invention.

In a biographical note Mrs. Spark once listed her favorite recreations as "Chess and Disguise." There is something of both visible in her novels: a pleasure in intricately patterned plots, and a pleasure in the concealment of motives and meanings. Her novels are both mannered and mysterious, and this combination, along with her comic gifts and her rapid, economical style, makes her work what it is—examples of a new kind of novel.

Mrs. Spark is a Catholic convert, and this is a point of more than parochial interest. For one thing, her life as a novelist began with her conversion. Religion and creation are, by her own testimony, intimately related: she has found Catholicism "conducive to individuality, to finding one's own individual personal point of view." The theme of her first novel she described as "really a

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convert and a kind of psychic upheaval"; most of her subsequent work involves Catholic characters, and the problems which their Catholicism poses in a non-religious world.

But her writing is also religious in a more pervasive, less specific way; her reality includes the unseen, and her novels are peopled with diabolic characters (she has wisely avoided trafficking in her comedies with saints) and inscrutable forces which exercise mysterious powers over human activities. In *The Comforters,* for example, the heroine hears voices and clacking typewriters which seem to be composing a novel about her life as she lives it, and a demonic old servant vanishes and reappears before our eyes; in *Memento Mori* a number of old people receive inexplicable telephone calls reminding them that they must die; in *The Ballad of Peckham Rye* a devil called Dougal Douglas disrupts a working-class community for the sheer deviltry of it; in *The Bachelors* a dubious medium clearly communicates with the dead.

Mrs. Spark offers no comfortably secular explanation for any of these events; her stories are more likely to create mystery than to explicate it, and she is content to leave the supernatural that way—Mysterious. The world of human experience is complex, and not ultimately explicable; evil, her demons remind us, is as actual as nasty servants and telephone calls, and reality is odder than you think.

BUT EVIL may not be quite the right word to indicate the pervasive metaphysical presences that haunt Mrs. Spark's novels. She is not, like that other distinguished convert, Graham Greene, devil-ridden; the diabolic creatures who turn up in her books are more grotesque than terrifying, and their deeds are rather annoying than destroying. They are eccentrics, liars, meddlers, and bores—the kind of people who bring out the pettiness and uncharitableness in us, not the kind who lead us to damnation. The true metaphysical force is less precise than this, not clearly either evil or benign, but simply there, the author of the human story, the Comforter. To say that Mrs. Spark has chosen to write Catholic comedies does not explain her vision, but perhaps in a way it describes it.

It may strike a reader coming to these remarks without prior knowledge of Mrs. Spark's work that she must be not so much a comic writer as a clownish one. Certainly a summary of her plots would not be the best way to convince a sceptic of her essential seriousness. How, one might ask, *can* a novelist write seriously about religious experience in a plot like that of *The Comforters*? Voices? Typewriters? How ridiculous! Not at all. The theme of the book is the discovery, by an intelligent, sophisticated, slightly neurotic young woman, of the reality of the non-material; this discovery finds spiritual expression in her conversion, and psychological expression in her breakdown. In the end we don't *know* who has operated the typewriter which Caroline Rose heard; the mystery has not been dissipated, but Caroline accepts and is comforted by the existence of an operator, and the book we read is the final evidence that what she heard was real.

"FICTION," Mrs. Spark has observed, "to me is a kind of parable." That is to say, it is beliefs shaped by the imagination. Her parables come from a Catholic imagination, but the truly creative imagination is a transforming one, and in Mrs. Spark's case, a comic one; her curiously conceited plots embody serious matters, but they are imaginative, not doctrinal, and her books are not likely to convert anyone (though they may well make a secular view of things seem rather bare and boring).

To say that fiction is "a kind of parable" is to suggest that one's interest should be on the design and meaning of the fable rather than on the customary objects of our attention in fiction—the empathetic character and the credible, detailed situation. In Mrs. Spark's novels this is so; her gift for intricate design is superb, her detachment from her characters absolute. The effect of this is a reduction in scale of individual characters (only one novel, *Robinson,* is a first-person narration, and this is the one novel that is clearly inferior to the others); her customary habit is to establish a number of more or less equally important characters, and then to compose a pattern around them, relating each to all the others. Individuals are likely to be treated more as "cases" (sometimes specifically medical or legal cases) than as personalities.

The character in *Memento Mori* who observes his fellow septuagenarians (virtually everyone in this remarkable novel is over 70) and records their reactions to old age in a card file is a kind of model of the way Mrs. Spark's mind works: "What were they sick, what did they die of?" this card-filer thinks. "Lettie Colston . . . comminuted fractures of the skull; Godfrey Colston, hypostatic pneumonia; Charmian Colston, uremia; Jean Taylor, myocardial degeneration . . ." And on through the list of his friends and coevals, coldly ticking them off. But Mrs. Spark adds: "Jean Taylor lingered for a time, employing her pain to magnify the Lord, and meditating sometimes confidingly upon Death, the first of the Four Last Things to be ever remembered."

COMPASSION is there, but Mrs. Spark's religion protects her from that too-easy compassion which we call sentimentality. She is neither cold nor soft-hearted; on the whole she is amiably disposed toward her characters, finds materials for comedy in them, and records their nastier qualities without rancor. She is not, as has been suggested, a satirist; her writing has neither the motive nor the tone of satire. If she is detached in her attitude

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BOOKS

FOR BROTHERHOOD

This Books for Brotherhood list includes books of general interest in the field of intergroup relations. The books are chosen from among the many published from August, 1960 through July, 1961. They were selected not for the information about any particular religious group but because they do most to promote understanding among various groups. The list is the result of unanimous agreement by a representative committee with wide experience in evaluating books, on their recommendations of the best in the field, for children, young people, and adults.

ELIZABETH D. NORRIS, Librarian
Paula K. Lazrus Memorial Library
National Conference of Christians and Jews

ADULT LIST

Selected by . . .

JAMES FINN, Editor, "Worldview."

ARTHUR GILBERT, Director, Department of Interreligous Cooperation, Anti-Defamation League.

MARY C. HATCH, Readers' Advisor, The New York Public Library.

MARY N. KIEV, Librarian, Temple Emanu-El, New York.

J. OSCAR LEE, Director, Department of Racial and Cultural Relations, National Council of Churches.

DORIS VIACAVA, Assistant Librarian, Iona College, New Rochelle, New York.

This selection from the complete list
is presented by the publishers named below

ADULT LIST

An American Dialogue: a Protestant Looks at Catholicism and a Catholic Looks at Protestantism, by Robert McAfee Brown and Gustave Weigel. Doubleday. $2.95.

Deeply committed to their respective faiths, each writer discusses the other's position with charity, frankness, and understanding.

The Bible, Religion and the Public Schools, by Donald E. Boles. Iowa State University Press. $4.95.

Bible reading in the public school is once again a source of tension among America's religious groups. With calm objectivity Professor Boles reviews all the historical, legal, and sociological data pertinent to this controversy. The book might well serve as a model for other authors dealing with tension-producing issues.

The Black Muslims in America, by C. Eric Lincoln. Beacon Press. $4.95.

A carefully documented, readable account of a movement of more than 100,000 Negroes advocating an autonomous black nation and black supremacy. Stridently anti-Christian and anti-white, this organization has begun to carry out a program for achieving complete independence from white people through Muslim-owned schools, shops, farms and other types of industry.

Bring Forth the Children: A Journey to the Forgotten People of Europe and The Middle East, by Yul Brynner. McGraw-Hill. $4.95.

A well-known actor, working as special consultant to the United Nations High Commission for Refugees, describes the problems of refugee camps and makes a special plea for aid to refugee children.

The Chinese in the United States of America, by Rose Hum Lee. Oxford University Press. $7.25.

A second generation American Chinese who has become thoroughly integrated into American life gives us a comprehensive survey of the Chinese community in our country.

Facing Protestant-Roman Catholic Tensions, edited by Wayne H. Cowan. Association Press. $2.50; 50¢.

Suggestions for thinking clearly about Protestant-Catholic tensions are contained in twenty short but provocative essays by outstanding Protestant and Catholic leaders.

Gifts of Passage, by Santha Rama Rau. Harper. $4.95.

A young woman from India who knows East and West equally well, illuminates Indian customs and mores by means of effective autobiographical sketches.

Has Anti-Semitism Roots in Christianity? by Jules Isaac. National Conference of Christians and Jews. 50¢.

The author of this short, penetrating essay is the foremost European Jewish scholar on church teaching as it relates to Jews and anti-Semitism. The work is reinforced by insightful comments by His Eminence Richard Cardinal Cushing and Dr. Bernard E. Olson, Instructor and Research Associate in Christian Eduation at Union Theological Seminary.

The Jew Within American Society: a Study in Ethnic Individuality, by Charles Bezalel Sherman. Wayne State University Press. $5.95.

The dynamic give-and-take of influences which have contributed to the evolution of the Jewish community is studied in the context of the assimilation processes of other minority groups in this country.

A Living Bill of Rights, by William O. Douglas. Doubleday. $1.50.

Out of twenty-two years' experience as a Justice of the Supreme Court comes an eloquent testimonial to the first ten amendments to the Constitution as they relate to the major civil rights issues confronting today's citizen.

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CHILDREN'S AND YOUNG PEOPLE'S LIST

Selected by . . .

AUGUSTA BAKER, Coordinator of Children's Services, The New York Public Library. (Chairman)

ELIZABETH ALLSTROM, writer of Christian Education materials for children.

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The National Conference of Christians and Jews, 43 W. 57th St., New York 19, N. Y.

No Easy Answers, by Philip Klutznick. Farrar, Strauss and Cudahy. $3.50.

This recognized lay leader of the organized American Jewish community explores some of the major cultural factors basic to a creative development of Jewish life in America.

Religion in All the Schools, by Leo Ward. Fides. $3.50.

Religious knowledge, in the opinion of Father Ward, is essential to the nurture of every child. He feels that in time plans of action can be initiated in the American school, with good will, understanding and honest dialogue.

The Religious Factor: A Sociological Study of Religion's Impact on Politics, Economics, and Family Life, by Gerhard Lenski. Doubleday. $5.95.

In a precedent-making study of the Detroit community, Professor Lenski demonstrates that the religious group with which one is identified does influence a person's social and political ideals. Religious factors must be considered as well as economic and psychological ones in attempting to understand the individual or the whole community.

The Story of America's Religions, by Hartzell Spence. Holt, Rinehart and Winston. $14.95; $4.00.

The beliefs, practices and customs of fourteen religious faiths are the subject of this collection of essays originally written for and published in **Look** magazine. Although brief and undocumented, the articles are clearly written and the color illustrations add to its popular acceptability.

Tales from a Troubled Land, by Alan Paton. Scribner. $3.50.

In this group of short stories, Alan Paton reveals the grave human and spiritual problems which beset South Africa. Each story presents a sharp picture of human experience which speaks to the conscience simply and personally, and with great compassion and understanding.

Under Orders: the Churches and Public Affairs, by Roswell P. Barnes. Doubleday. $2.95.

Should American churches concern themselves with social, political and economic matters? **Under Orders** sets forth why they should by analyzing their role and by giving examples of the types of activity that churches can employ to exert an effective influence in areas of public concern.

CHILDREN'S AND YOUNG PEOPLE'S LIST

The Ballhawks, by Gene Olson. Westminster. $2.95. 12-16

Spurred by the quiet courage of two "problem boys" and their families, a newly-appointed high school athletic coach challenges the narrow-minded hostility of the school board, the inertia of the basketball team, and the unscrupulousness of a civic leader. His moral victory sparks the school and the town to a new awareness of the importance of genuine teamwork.

Brady, by Jean Fritz. Coward-McCann. $3.50. 10-13.

A boy grows from careless acceptance of slavery as an institution to a sense of responsibility and personal dedication to the cause of freedom for all.

Builder of Israel: the Story of Ben-Gurion, by Robert St. John. Doubleday. $2.95. 10-13.

"Man of action and man of thought, his life has been dedicated to the survival of the Jews as a people . . . and to the rights of man everywhere."

The Choctaw Code, by Russell Davis and Brent Ashabranner. Whittlesey House. $3.00. 9-13.

In a beautifully told tale, a white lad sorrowfully learns that with all his devotion to his Indian friend, he cannot avert his friend's death as a debt of honor to the tribal code.

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WHAT IS THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS?

NCCJ is a civic organization engaged in a nation-wide program of intergroup education. It enlists Protestants, Catholics and Jews who without compromise of conscience or of their distinctive and important religious differences work together to build better relationships among men of all religions, races and nationalities. Its operation is civic and social although, obviously, the roots of the brotherhood which it seeks to build are in the moral law and in religious faith.

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Courtesy: Jim Berryman, Washington Evening Post

CHILDREN'S AND YOUNG PEOPLE'S LIST (continued)

Getting to Know United Nations Crusaders, by Jim Breetveld. Coward-McCann. $2.50. 8-12.

The many world-wide services performed by the United Nations Children's Fund are recounted in dramatic episodes and the day-to-day activities of its workers.

The Great Proclamation: a Book for Young Americans, by Henry Steele Commager. Bobbs-Merrill. $2.95. 10-16.

The events leading up to the Emancipation Proclamation and its culmination in the Thirteenth Amendment to the Constitution are told largely through the words of those who were instrumental in its shaping.

Hands of Mercy: the Story of Sister-Nurses in the Civil War, by Norah Smaridge. Benziger. $2.00. 11-14.

Throughout the long years of the Civil War, Roman Catholic sisters of several different orders succored the wounded of both sides on the battlefields, in tents, or riverboats, and in the base hospitals, with professional skill and heroic dedication.

Jed, the Story of a Yankee Soldier and a Southern Boy, by Peter Burchard. Coward-McCann. $3.00. 10-13.

Through his friendship with a Southern boy, the desire of a Yankee soldier for the reunion of the nation is strengthened and intensified.

Let's Be Enemies, by Janice May Udry. Pictures by Maurice Sendak. Harper. $1.95. 4-7.

Text and pictures charmingly illustrate childhood's simple attitude toward friends and enemies.

The Many Names of Lee Lu, by Helen Cloutier. Whitman. $2.25. 7-9.

In China Lee Lu had had many names, but on his first day of school in America, he is worried about what his new teacher and his strange new classmates will call him.

My Friend in Africa, by Frederick Franck. Bobbs-Merrill. $2.95. 8-12.

A native boy is inspired by Dr. Schweitzer to become a doctor. The author-artist portrays the humanity of man in both text and water-color drawings.

A Promise to Our Country, by James Calvert. Pictures by James Daugherty. Whittlesey House. $2.00. 8-12.

A simple text and exciting pictures explain the meaning of the pledge of allegiance to the flag against the background of the country's history.

Tony's Birds, by Millicent Selsam. Harper. $1.95. 4-8.

Tony and his father, two members of a Negro family, share the pleasures of bird watching. Kurt Werth's illustrations show warmth and understanding.

Valentine, by Evan Commager. Harper. $2.95. 11-14.

North and South gain in mutual understanding when, in a different family situation, a young girl comes to see the strength behind the soft ways of her southern friends, while they discover the warmth and sweetness behind her New England reserve.

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toward her characters, this is understandable in a novelist who sees people in terms of the designs into which they fit (including the design of the Four Last Things).

One finds the same quality of detachment in Mrs. Spark's treatment of the physical world that her characters live in. There is about her novels a striking spareness in the description of sensory experience; people occasionally have sex lives, but none of them enjoy themselves—sex is at best a distracting temptation, at worst an abrasive emotional complication. The same is true of other pleasures of the flesh—food, drink, the natural world may compose the physical circumstances of a scene, but they are not dwelt on, and nobody savors them much. That this spareness is intended rather than a limitation of literary gifts the novels everywhere demonstrate; Mrs. Spark can make the physical world as concrete and emotive as she likes, on those occasions she likes.

Consider this passage, the last sentences of *The Ballad of Peckham Rye:* "But it was a sunny day for November, and, as he drove swiftly past the Rye, he saw the children playing there and the women coming home from work with their shopping-bags, the Rye for an instant looking like a cloud of green and gold, the people seeming to ride it, as you might say there was another world than this."

And so Mrs. Spark *does* say. Conversion seems to have seized her, as it sometimes does imaginative persons, with a kind of impatience with the material. The world of children and shopping-bags is all right for those who like it, but there is another world than this, a world of minds and souls, in which the really important human experiences take place.

Her episodes are therefore people talking, rather than people acting, or touching, or feeling, or even seeing. For this reason critics have quite rightly compared her work to that of Henry Green and Ivy Compton-Burnett; she is in the tradition of the intellectual novel, in which what matters is the play of ideas and experiences upon the mind, and the interplay of minds upon each other.

THE Prime of Miss Jean Brodie (Lippincott. $3.95), Mrs. Spark's new novel, is very much in this tradition. Like each of her previous novels, it is both a new departure and a continuation. It is different from the others in that it does without manifestations of the supernatural; it is similar in being intricately designed, and concerned with religious ideas.

Miss Brodie is a Scottish schoolmistress who dedicates her prime (for her, the years after 40) to the molding of her students' lives and wills. They will be, she tells them, the crème de la crème (Miss Brodie is addicted to resounding clichés); and in the splendid, romantic lives that Miss Brodie plans for her disciples she will live vicariously a life more splendid than her own. She

BOOKS

FOR BROTHERHOOD

CHILDREN'S AND YOUNG PEOPLE'S LIST

(continued)

Vincent de Paul, Saint of Charity, by Margaret A. Hubbard. Farrar, Straus and Cudahy. $1.95. 10-13.

In seventeenth century France, where disease, neglect of the poor and civil turmoil were rife, Vincenet de Paul, exponent of Christian charity, undertook to reform hospitals, prisons and foundling homes.

What Then, Raman? by Shirley Arora. Follett. $3.50. 9-12.

Raman, vain of his own scholarship, begins to find satisfaction in teaching his Indian comrades to read, and eventually sacrifices his dream of owning a real book for his family's immediate necessity.

White Harvest, by Lela and Rufus Waltrip. McKay. $2.95. 9-11.

A plucky ten-year-old in a family of migrant workers keeps up the morale of those about her until her father's renewed trust in people makes a better life possible.

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is a romantic idealist, of the authoritarian kind—one of her girls later remarks, "She's a born Fascist"—and the Brodie set under her powerful influence becomes a collective extension of her ego, "a body," one of them thinks, "with Miss Brodie for the head . . . in unified compliance to the destiny of Miss Brodie, as if God had willed them to birth for this purpose."

So long as Miss Brodie's plans for her girls are only fantasies, the girls are willing enough to be the "Brodie set." But when it becomes clear that she seriously intends that the prettiest girl in the set shall become a surrogate mistress of the man Miss Brodie loves, in order that Miss Brodie may vicariously enjoy him, then one of the girls "betrays" her ("betrays" in quotes because the meaning of personal loyalty and betrayal is one of the themes of the book), and the collective, willed destiny of the whole becomes the separate destinies of the individuals.

The novel is religious in two ways. As in many of Mrs. Spark's books, the principal observer and commentator, a girl called Sandy Stranger, is a Catholic convert; the theme of her own story is the theme of authority found and rejected, of Miss Brodie's power versus the power of the Church, and her education through the novel is an education in the meaning of authority. But it is also religious in its treatment of Miss Brodie. The setting of the novel is Edinburgh, and the spirit of Calvin broods over the action. Miss Brodie is an inverted expression of that spirit: "just as an excessive sense of guilt can drive to excessive action, so was Miss Brodie driven to it by an excessive lack of guilt."

The authority that Miss Brodie wields is a warped and egocentric predestinarianism, Calvinism without the religion: "She thinks she is Providence," Sandy observes, "she thinks she is the God of Calvin, she sees the beginning and the end." Out of this delusion arises the principal conflict of the novel, the conflict between Miss Brodie's notion of the girls as the instruments of her personal destiny, and the girls' natural, individual drives toward individual fulfillment.

Her attempt at playing Providence fails, as it must, and her girls desert her for the more attractive business of being themselves, but the force of her effort has had its effects, however ironically unlike her intentions. In the end a visitor asks Sandy, now a nun, "What were the main influences of your school days?" and she answers: "There was a Miss Jean Brodie in her prime."

There seems little left to say about the book by way of peroration. It is as good as anything Mrs. Spark has done and, as should be clear by now, that means to me that it is very good indeed. It is intelligent, witty, and beautifully constructed, and it is *new*—like her previous novels it is a fresh assault upon the limits of the novel form. Mrs. Spark's powers of invention are apparently inexhaustible, and these unique and impressive powers make her a novelist worth taking very seriously.

THE STAGE

Conversation at Midnight

A: YOU were saying, I believe, that the central rite celebrated on Broadway each evening is . . .

B: Confirmation. In the root sense of corroboration, but with a faint religious echo, too.

A: You mean that people attend the theater today . . .

B: To learn what they already know. To exercise an emotion they have already felt. To see what is already visible elsewhere. And to do all these things in public, supported by rows of young, middle-aged and elderly couples, the solitary, the fur-clad, the stickpinned, the coughers and snifflers, a congregation, in short.

A: When you interrupt it's never for a simple interjection! But isn't that why people have always . . .

B: Gone to the theatre? Of course. But if you cannot see the difference you are like the man who thinks he is in ancient Egypt when in fact he is in the Egyptian room at the Met.

A: You mean that the theater has become a museum?

B: In one sense, yes. A museum of traditional motivations and sanctified responses, almost all of them cut off from living sources. In another sense, it does of course live and reflect the great world outside, and it changes. But the change is steadily towards a narrower and narrower apprehension of man and we are threatened with a space no bigger than that occupied by . . .

A: Paddy Chayefsky?

B: You improve. Yes, or Gore Vidal, at the outermost limit. But we were discussing the degradation of the Greek or Elizabethan motive for going to the theater into that of our business associates and neighbors. And the first thing to say is that what was once a true ritual has become a sort of mass calisthenics.

A: Calisthenics?

B: Of course, where have you been? Uplift, aah, again, aah . . . rhythmic sniggers, everybody, everybody . . . now Jewish and Negro jokes, by the numbers . . .

A: Do you wish to say anything about the reasons for this decline?

B: No. They are in all the books. But if you will allow me I will wax poetic for a moment, my purpose in this discussion being descriptive, not analytic. At one time, theater meant something large, over-arching, a communal tree under which we could all shelter. Or, to change the image, it was a matter of a wildness brought to rein, a savagery exhibited and partly tamed, our fierce brother brought in chains into our presence. Or it was discovery, a coast not to be sighted by any other means. Take your choice, they are all serviceable metaphors.

A: You are talking about tragedy perhaps?

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B: And comedy, too. About drama as enhancement, revelation, celebration, instruction in mystery and in the nature of community.

A: What a mouthful! And drama today is . . .?

B: On Broadway, a set of stimuli setting off reflexes.

A: And off-Broadway?

B: Mostly a set of reflexes searching for stimuli.

A: Well, I do wish you would get down to cases. Have you seen anything lately that might illustrate . . .

B: My thesis? Better say observation. Yes, "Romulus," adapted by Gore Vidal from Friedrich Duerrenmatt's original, and "New Faces of 1962," whose authorship is too numerous to mention. They are, respectively, at the Music Box and the Alvin, and they give point to my argument because they are about sex and politics.

A: Sex and politics?

B: Yes, the two chief sources of public interest and the areas in which we feel most oppressed. Therefore, the subjects best suited to being treated in a calisthenic way.

A: Well, I might say here . . . but what about "Romulus?" The politics are Roman, aren't they?

B: Yes, and so is the sex. But it is really about us, about our uneasiness in the face of political complexity and international peril. Duerenmatt's play was a hard moral fable about the decline of stamina and the need for purgation. In Vidal's hands it is a coy, glassy romp through the clichés of pseudo-serious interest in our national situation. You hear much talk about "un-Roman activities," cold and hot wars, and the like. It is meant to make us feel on top of things, through allegory.

A: And the audience's response?

B: Predictable. Startled, relieved, enchanted, won over: the reaction of a man who watches his boss playing Santa Claus. Plays like this know how to afford a sense of participation in great public realities. At the same time they confirm us in certain craven beliefs, which are, since you will ask, that it is safer to parody politics than to satirize it; that all epochs are alike; that tyrants are really human; and that to know the currency of crisis is more valuable than to face it.

A: And the sex, what about that?

B: It's there. It starts when Cyril Ritchard—about whose performance I don't want you to start quoting the ads; he *is* splendid, and keeps you from going home, but he's *sui generis*, a model among replicas—when Mr. Ritchard comes out, scratches himself and cocks a pinky. And it goes on, *ad hominem*, if you know what I mean, offering many chances for superior or furtive enjoyment. But I would rather discuss sex in connection with "New Faces." A more accurate title would be "New Backsides . . ."

A: But, B, a revue, after all we can't judge . . .

B: We most certainly can. What you don't understand is that in a revue one sees distilled the quintessence of Broadway values, including, sometimes, the higher, or spiritual ones—"New Faces" includes a self-pitying song about growing up in the Atomic Age. And sex, in this dismal exhibition of every possible form of tastelessness, is of the order of those cartoon books in which husband says to secretary and wife to TV repairman . . .

A: You mean the show is suggestive?

B: That's exactly what I don't mean. The word has been utterly perverted. I mean precisely that sex on Broadway is so vastly unpleasant because it suggests nothing; it is entirely and hermetically itself, a series of references bringing automatic responses, an itch, a scratch, a mass itch and a communal scratch. You feel that some of the people around you might prefer genuine bawdy, if they knew what it was. As it is, sex is cut off from life and displayed like *graffiti*, or in the form of jokes from our adolescence, or . . .

A: You've made your point. Is there anything worth a cheer? Any humor, some good singing?

B: There is humor. Here are three quite representative examples: "They say you can't take it with you; they're Communists . . ." "New York has an edifice complex . . ." "Son, I really do hate you, I'm your mother!"—the latter a direct steal from "New Faces" illustrious predecessor of, was it 1952? I would mention, however, Joey Carter, an amiable comedian when he escapes the stencil, and Sylvia Lord, a singer of formidable exotic dimensions and original style.

A: Twin beams in the darkness. Well, I'll be seeing you. There's a great deal more to say.

B: Of course. For the moment I merely wanted to save you money.

RICHARD GILMAN

THE SCREEN

Who Is the Criminal?

SOME VERY ticklish problems are proposed in "Victim" (Pathe-America), an English film dealing with homosexuals who are the prey of blackmailers. If the movie weren't so well made, it could easily have become just another excursion into sensationalism; but producer Michael Relph, director Basil Dearden, and their scriptwriters, John McCormick and Janet Green, were concerned not so much with the morality or the psychological steps leading to the behavior of homosexuals as with those whose aberration makes them victims of crooks.

Anyone expecting the many homosexuals portrayed in this movie to simper and swish in the usual theatrical manner will be disappointed. Although "Victim" is a mystery thriller, it is by no means a comedy; it takes its subject matter seriously, not seriously enough to delve into the victims' morals, but with sufficient grimness to condemn the blackmailers—and perhaps the British law that labels a homosexual a criminal.

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The setting is London and the main character, Melville Farr, a successful young attorney (Dirk Bogarde) with a promising career. When Farr refuses to help a young thief who is running from the police, the boy is caught and hangs himself in jail before admitting his thefts or the story behind them. Although Farr thought the boy, for whom he once had some affection, was trying to blackmail him, Farr soon realizes the truth. The boy was paying off blackmailers, who had a photograph of him and Farr, to protect the prominent and married barrister; and the boy took his own life rather than reveal the facts that would implicate Farr. Needless to say, Farr, whose sense of justice now is greater than his prudence in the past, decides to track down the blackmailers and expose them—even though this course, because of his personal involvement, may destroy his career and his marriage.

While the plot of "Victim" has a plethora of characters, incidents and clues which it expects the viewer to keep straight, director Dearden manages to build up quite a bit of suspense; and the pursuit, in and out of locations along byways as well as highways in this nicely photographed London, is very exciting. Dearden has also handled his large cast well, especially Dirk Bogarde in the difficult key role and Sylvia Syms as his understanding wife who must also make a difficult decision when her husband decides to accept the consequences that will follow his exposure of the blackmailers.

"Victim" is obviously not a film for young people; but neither has it been designed to attract sensation-seekers. In spite of its frankness and the occasional bitter statements made by the blackmailers' victims ("Nature played me a dirty trick," "Our natural instincts," etc.), the subject is not treated with flamboyance. And I do not agree with the Production Code Administration who denied a seal of approval to the picture because of its pleas "for social acceptance of the homosexual." In England, the film was given an X certificate (for adults only). Also in England, where the movie has been well received, it is said that ninety per cent of the blackmail cases stem from homosexual situations. "Victim" may even do some good.

HUMOR IN movies is a sometimes thing, and too often one man's joke is another man's bore. The fact that I couldn't warm up to three new comedies doesn't mean that you won't get your laughs from them; one thing, however, that these three films have in common is a determined vulgarity that overwhelms even their good casts. Doris Day and Rock Hudson, who were so amusing in "Pillow Talk," work like everything to repeat the formula in "Lover, Come Back." But this tasteless satire on Madison Avenue, "nerve center of the advertising world," has more nerve than fun. Its steady stream of suggestive jokes, verbal and visual, on sex, advertising, mistaken identities, marriage, and drinking finally becomes too labored even for Doris and Rock and the eager assistance of Tony Randall.

Working even harder in "Sail a Crooked Ship" are Ernie Kovacs and Frank Gorshin who head a gang of crooks and plan to sail to Boston and rob a bank. But in stealing an old Liberty ship in the Hudson River, they also have to kidnap Robert Wagner and his fiancee, Dolores Hart. The jokes about the inept crew and seasickness and a hurricane and attempting to rob the bank on Founders' Day with everyone in Pilgrim costume get pretty tiresome. Every now and then, the slapstick is turned off long enough to put over a good gag, like Kovac's imitation of Captain Queeg. But there aren't enough of these to make up for the long wet trip.

In spite of some good shots of Spain and the fact that it was based on Richard Condon's *The Oldest Confession*, "The Happy Thieves" is incredibly inept. In the title roles, Rex Harrison, Rita Hayworth and Joseph Wiseman seem to be having a hilarious time stealing a Velasquez or Goya, but their gaiety doesn't come over to the audience; and the film, which couldn't make up its mind whether it's a comedy or tragedy, is more like a nightmare than anything.

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Lines for a Valentine

Lady, accept this paper heart
I sent with love, if not with art;
But know if I were very rich
And had some choice of treasures which
Might woo a lady to myself,
Then I would send a "View of Delft,"
Some Air of Bach's, a song by Heine,
Wolfgang Mozart's "Eine Kleine . . ."
An etching wrought by William Blake,
And all, fair lady, for the sake
Of one old Bishop Valentine
That he might bless my heart's design.

PHILIP MURRAY

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Critics' Choices for Catholic Book Week

PHILIP DEASY

Modern Literature and Christian Faith. By Martin Turnell. Newman. $3.50. In his Lauriston Lectures for 1959, here in book form, Martin Turnell took as his subject the tension, particularly as it affects modern writers, between literature and religious belief. After an introductory chapter, which features a discussion of the contrast between the opening of Chaucer's *Prologue* and that of Eliot's *The Waste Land,* Mr. Turnell dwells upon the failures, because of a lack of faith, in the work, of D. H. Lawrence, E. M. Forster and Virginia Woolf; and the difficulties, never fully overcome, faced by Catholic writers like Paul Claudel, François Mauriac and Graham Greene. Mr. Turnell, a critic of wide and ordered reading, documents what he has to say in impressive fashion. As in all such arguments there will be disagreements, but no attentive reader can fail to be stimulated and enlightened by the insights these lectures provide.

Campus U.S.A. By David Boroff. Harper & Bros. $4.50. This sprightly survey of American colleges opens with an introduction appropriately entitled, "What the Catalogues Never Tell You." Besides the failure to tell all, college catalogues also fail to have anything like Mr. Boroff's pungency and wit. The "Portraits of American Colleges in Action" (the book's sub-title) include such disparate types as Harvard and Brooklyn College; Sarah Lawrence and "The University of Michigan: Graduate Limbo for Women." Readers who would like a vignette of a Catholic college, which Mr. Boroff doesn't provide, can find it (the Jesuits' Boston College) in *The American College* (Ed. by Nevitt Sanford. John Wiley. $10.). This is more heavy-going than Boroff, but no less illuminating.

Sinclair Lewis. By Mark Schorer. McGraw-Hill. $10. Apart from what one may think of Lewis's artistic achievement, there is another aspect of him that deserves attention in these days of national reappraisals and new frontiers. Mr. Schorer significantly subtitles his book: "An American Life." Not, that is, "It Can't Happen Here," but "It Could Only Happen Here." Never has the Failure of Success, by now a familiar theme in our history and literature, been so massively documented, and for the most part, so absorbingly described. If the reader doesn't lose patience with the exhaustive detail, and with what often appears mere trivia, he will spend some rewarding hours (more likely, days) contemplating the life and times of one of our more famous contemporaries.

Stimulating New Books

AN INTRODUCTION TO MORAL THEOLOGY
by KARL HORMANN
Translated by Rev. Edward Quinn
A layman's guide to moral theology. The first part of the book covers the general principles of morality, with emphasis on the nature of the moral act and an explanation of sin. The second part is devoted to the practical application of these principles. $4.95

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by JOHN P. KENNY, O.P.
New, revised edition. Father Kenny discusses the morality of artificial insemination, rhythm, organic transplantation, the administration and use of drugs, hypnotism, abortion, and the moral problems arising from the latest findings on painless childbirth. $4.50

HAPPY WAS MY YOUTH
by EDMUND BURKE, C.P.
The life of St. Gabriel of Our Lady of Sorrows. More than a biography, *Happy Was My Youth* is a study in spiritual motivation, for it interprets the complex psychological forces that moved the young Passionist student to action. $4.95

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God and the H-Bomb. Edited by Donald Keys. Foreward by Steve Allen. Bellmeadows Press with Bernard Geis Associates. $3.50. Steve Allen, of Hollywood and television fame, states in his foreword to this symposium that he arranged for the book's publication "because of the disquieting realization that theological commentary of the morality of nuclear war, for all practical purposes, *has made no impression whatsoever upon the national conscience!*" (Italics Mr. Allen's). The twenty-three spiritual leaders, whose utterances and writings make up the volume, communicate a sense of urgency that should shatter the apathy of any but the dullest of consciences. The longest and best documented of the statements is from the German Dominican, Franziskus Stratmann. The contributions of two other Catholics, Father Bede Griffiths and John Cogley, were originally written for The Commonweal. The only one of the contributors who touches upon the current controversy about fallout shelters is Bishop James Pike, who titles his statement, "Survival by Shelter or By Sanity?" He prefers sanity.

The Christian Idea of Education. Edited by Edmund Fuller. Yale University Press. $1.45. This book is made up of the papers presented and the discussions that ensued at a seminar held at Kent School, Connecticut, in 1955. The collection deserves renewed recommendation at this time because it recently became available in paperback. Every conceivable point bearing on the problems of religion and education is brought up, and in the most intellectually exciting fashion, in these exchanges. The star performers among the Catholic contributors are Father John Courtney Murray and Jacques Maritain, with an able assist from the psychiatrist, the late Gregory Zilboorg.

JAMES FINN

Cain Where Is Your Brother? By François Mauriac. Coward-McCann. $3.75. Almost nothing M. Mauriac writes is without interest for me. This book, however, is as little interesting as anything of his I have read. One of the first things that must be said is that the book promises more than it offers. The title is intriguing, a true Mauriacian title. Further, the dust jacket describes the work as "an intense meditation on the inner values of our society." But actually the book is composed of many brief essays, frequently only a couple of pages in length, on such varied subjects as "Hostile Old Age," "The Demon of Spain," "Clericalism," and "The Catholic Writer." Although there is some new material here on many of these topics, M. Mauriac has written better elsewhere. I don't know where these essays first appeared and the publishers do nothing to inform us. As columns in a daily newspaper they would indeed be a welcome addition to the reporting of the topical events to which they refer. Simply in terms of style they would be welcome oases among acres of stubbly prose. But gathered within the hard-bound covers of a book, in a translation which is not always adequate, they seem slight and overburdened. Those who know Mauriac's other writings must necessarily be disappointed, and it would be unfair to the author to introduce new readers to him with this work.

Christianity Divided. Edited by Daniel Callahan, Heiko Oberman and Daniel O'Hanlon, S.J. Sheed and Ward. $6. After all the exhortations to engage in the dialogue, there must come the less glamorous, more demanding and more rewarding work of the dialogue itself. This book is directed to those issues with which the dialogue must ultimately engage itself—the theological issues. Catholic and Protestant contributors make roughly parallel comments on central issues of the Church, Scripture and tradition. This substantial and valuable volume reminds us that the work of the dialogue is indeed work and not to be accomplished by good will alone.

On the Use of Philosophy. By Jacques Maritain. Princeton University Press. $2.75. This book would be worth the price if only because of the brief essay on Truth and Human Fellowship. With a lucid style, a tough intellect and a deep charity,

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M. Maritain attacks directly some "barbarous and erroneous assumptions" many people would establish as preconditions for a democratic society. More positively, Maritain argues that genuine fellowship is "fostered by zeal for truth, if only love is there."

Power and Responsibility. By Romano Guardini. Regnery. $3. This small book offers no blueprint or outline for the responsible use of power. It is rather a meditation on the central meaning of power, its place in the nature of man, its link to God's sovereignty. On many counts Monsignor Guardini stands opposed to well-known contemporary theorists of history as well as to some of the most influential Christian "realists" of the day.

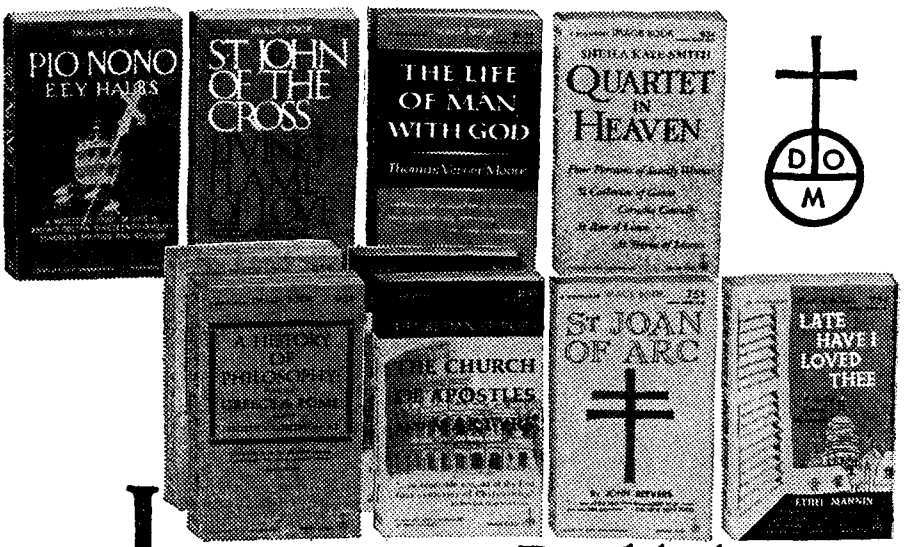
I Remember, I Remember. By Sean O'Faolain. Atlantic-Little, Brown. $4.50. Once again O'Faolain reminds us what mastery of the short story means. In spite of his own frequently expressed trepidations, there is no relaxing, no escape into the soft romanticism that the form of his stories so readily invites. For here, as in so many earlier stories, O'Faolain often gains much of his effect by the contrast of a character's present condition with the inspired remembrance of things past. But in that permeable, hazy net of memory, it gradually becomes clear, his characters have caught a hard and glittering fragment of reality.

SISTER MARIS STELLA

The Chateau. By William Maxwell. Knopf. $4.95. This is the story of Harold and Barbara Rhodes who are not typical tourists although they carry a guide book and have trouble with the French language. Their delight in the beauty of France amounts to a love affair, but when they attempt to establish more than a casual rapport with French people, they begin a new and baffling phase of their experience. In terms of external action not much happens, but psychologically, nothing quite stands still. Mr. Maxwell is concerned with perfection rather than quantity. Like E. M. Forster, whom he appears to admire, he is preoccupied with the survival of human values in a dehumanized world.

The Small Room. By May Sarton. Norton. $3.95. Miss Sarton involves the reader in a set of thoroughly credible academic situations: the young teacher trying to blast her students out of their invincible apathy; faculty friction; the brilliant student with emotional problems that explode in the academic ivory tower. Throughout the book one idea is implicit in the conflict: the price paid for excellence by a college, its individual faculty members, and the students themselves.

Franny And Zooey. By. J. D. Salinger. Little, Brown. $4.00. A very small book to have aroused so much interest, perhaps, but its subject is not small. Again Salinger is dealing with the unsatisfied aspirations of the human heart for something greater than sophisticated pedantry and selfishness. It seems to be Christian love that Franny is seeking in the "Jesus prayer" and that Zooey is trying to give her in the prolonged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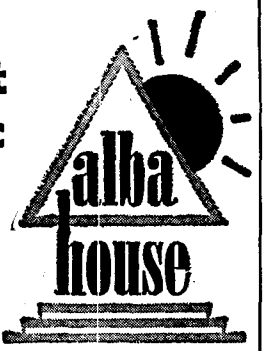

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monologue which makes the technique of the second story somewhat questionable. But it has urgency. It had to be written. And judging from the signs, it is having to be read.

The Novelist and the Passion Story. By F. W. Dillistone. Sheed & Ward. $3. "Christ is in agony until the end of the world." These words of an early Greek Father are a kind of starting point for Dean Dillistone's brief but illuminating study of "the ways in which four great novelists (Melville, Mauriac, Faulkner, and Kazantsakis) have re-told the story of the Passion within the framework of their own respective traditions and cultures." Modern man must continually be recalled to this mystery of "reconciling love." The novelist's art, like the musician's —the author cites Bach's Passion Music—is particularly suited for the oblique communication of the central paradox of the Passion story.

The Other Face. By Philip Caraman. Sheed & Ward. $4.95. The other face is the suffering countenance of English Catholicism under persecution. In his short introduction, Father Caraman says that his aim in this anthology is to reflect "the thoughts and emotions of Catholics, their anxieties and aspirations, their manner of life and suffering" rather than to prove the validity of their belief. His selections, taken from private letters, civic records, diaries, popular poetry, and chronicles, give a vivid picture of life in England from the death of Mary Tudor through the age of Elizabeth. The irrational hatred and cruelty turned upon men and women of good will in penal times makes frightening reading in the light of our own age of violence. But it can be a kind of tonic. Moreover, the selections have genuine literary quality and make the book as lively as a novel.

LEONARD F. X. MAYHEW

Mater et Magistra. Pope John XXIII. On all counts the most significant publication of the past year, Pope John's encyclical presents the principles of Catholic social thought more lucidly and completely than ever before. In addition to a restatement of the teaching of previous Pontiffs, Pope John has brought the moral theology of social justice to full stature and to its universal application by demonstrating that the exigencies of justice and charity govern both the social life of individual Christians and the relationships among social groupings. The extension of this concept to every sector of socio-economic life and the recognition of an international common good mark an important advance in the evolution of social doctrine. It is both important and urgent that *Mater et Magistra* be recognized as an objectively valid analysis and a prescription to alleviate our social ills.

Prayer. By Hans Urs Von Balthasar. Sheed & Ward. $5. Amid the welter of crises and causes in the face of which we are compelled to assume specifically Christian and rational points of view, attention must be paid to the peculiar demands of the interior "ground" from which these attitudes are supposed to emerge. The inner confrontation of a person with reality experienced either immediately or vicariously is a contemplative process and, for the Christian, a prayerful one. Continuous growth has only a single possible alternative—stagnation and retrogression. Von Balthasar gives a comprehensive, finely structured treatment of the necessity, essence

Fifth Dolor

Her hands, long and strong,
In whitened grip of agony
Stare.
More anguish screams
From ghastly knuckles
Locking in the tides of pain
Than from any salty tears
Her lashes veil.

Her head, upraised, regal
In prayerful resignation
Proclaims
The dignity of priestly lineage
Which offers sacrifice
Of purest white,
As Mary clutches to her heart
The torturous exchange
of Son for sons.

SISTER M. LALEMANT, C.S.J.

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and tensions of contemplation approached with intelligence and a deep sense of involvement.

Nobody Knows My Name. By James Baldwin. Dial $4.50. James Baldwin possesses a distinctive and vigorous command of language together with the continuous experience of a special and vitally important area of American life. The combination has long marked him as an important writer. This collection of essays, slightly uneven as the best collection will always be, indicates a growing maturity and breadth. Baldwin judges men and events here from a more widely based vantage. Without compromising a single commitment or cheapening a single insight, he is coming to speak meaningfully to all who share his total background and deepest aspirations.

The Children of Sanchez: Autobiography of a Mexican Family. By Oscar Lewis. Random House. $7.50. This is a truly remarkable book. The members of a lower-class Mexican family speak movingly in their own words of their lives and loves and the events and people which have shaped them. The helplessness and meager joys of the very poor are bearable only alongside the dignity and courage which sustain them. The author makes no abstract judgments but his account of love and violence and the bitter toll of ignorance stands as indictment and challenge to all.

THOMAS P. McDONNELL

The Behavior of Titans. By Thomas Merton. New Directions. $3.50. The appearance of this book reminds us that *The Seven Storey Mountain* (and the poems written shortly before) was the beginning of Thomas Merton's literary career, not its end. This is a fully mature and powerful work. We ought often to read the classic statement of "A Signed Confession of Crimes against the State." The time may come when we shall have to carry such a statement around in our pockets, and then at the risk of some committee's official displeasure. But the complete book should be carefully and frequently consulted.

Black Like Me. By John Howard Griffin. Houghton Mifflin. $3.50. This is a very brave book. It is still disconcerting to recall the critically pathetic and shabby treatment given by the Catholic press to this author's fine first novel, *The Devil Rides Outside,* surely one of the best books containing a Christian theme by a contemporary American writer. No one more than its author could hope that *Black Like Me* may one day become an anomalous footnote to the social record of our time. But this is more than a sociological experiment, or even as some might argue, a psychic fulfilment: *Black Like Me* is an act of Christian commitment that few of us would willingly make. Perhaps, too, we may hope for some fresh appraisals of Griffin's work from both secular and Catholic sources. Thus far the *faux pas* concerning him has not been sophisticated but sophomoric.

The End of The Battle. By Evelyn Waugh. Little, Brown. $4.50. I have written elsewhere of this work, taken

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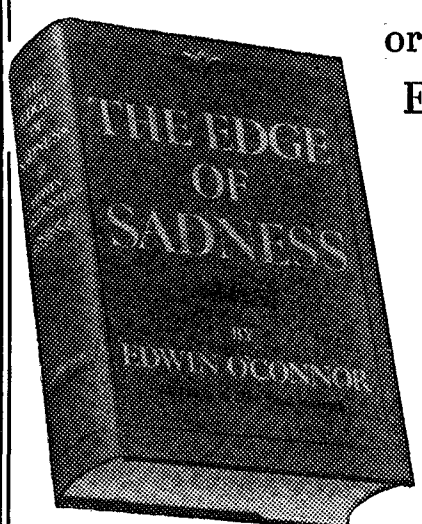

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of course as part of the complete Guy Crouchback trilogy, that it is with little doubt Evelyn Waugh's masterpiece. It is the sophisticated view that Waugh has never surpassed his earlier satires on modern English society, but that is simply to say that they have not been surpassed at all. To stop at that point, however, is to take a critically untenable position. It is to have wished that Waugh had gone on being terribly clever instead of giving depth and substance to a view of life not entirely superficial or irrelevant to what is currently called the human situation today. *The End of the Battle* must now force the critics to take Waugh seriously for the right reasons.

Gislebertus, Sculptor of Autun. By Denis Grivot and George Zarnecki. Orion Press. $13.50. This is a truly exceptional work in the flourishing and sometime garish world of the art book. The text of *Gislebertus*—that is to say, its scholarship—now establishes the sculptor of St. Lazarus as virtually the sole creator, over a period of about ten years, of the astonishing sculpture in French Romanesque at Autun. John Canaday, almost alone among the Christmas list art critics, selected *Gislebertue* as the finest art book of the year—a perception of taste, therefore, not easily given over to the more gorgeous productions in color. The historical implications are perfectly clear and should be stated without the slightest qualm: that Gislebertus must now rank with the most illustrious artists in Christendom, whose genius indeed created "one of the greatest architectural-sculptural monuments in the world."

On The Theology of Death. By Karl Rahner. Herder and Herder. $2.25. It is for altogether mistaken reasons that we so often think of theology as the intractable science of the Church. Father Karl Rahner, S.J., whose works are only now beginning to appear in English, will predictably do much to dispel this faulty notion. The Christian mind is not meant to become "a mummified structure of thought," but to bring to the deposit of faith a freshness of view as seen in the varying lights of both new and traditional knowl-

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edge. Karl Rahner brings exactly that kind of light to the universal human experience of man's earthly end. The Christian ought seriously to ponder this very clear work on a subject that has become, oddly enough, completely dehumanized from the illusions of Forest Lawn to the ovens of Buchenwald. The final chapter on martyrdom is a text for our time.

BERNARD MURCHLAND

Theological Investigations. By Karl Rahner, S.J. Helicon. $10.95. This is the first of the famous Innsbruck theologian's serious works to be translated into English and the best sustained effort I know of to come to terms with the deadened state of "textbook" theology. Rahner's concern is stated in these words: "If we hold that theology is an endeavor of the spirit and a science which has to be of service in its own time, just as it has, or should have, grown out of its own time; and if we hold this because it has to serve salvation and not merely theoretical curiosity . . . and salvation is always the salvation of individual men here and now; if we hold in faith that divine revelation is a source of such treasures of truth that it can never be exhausted: then we should have expected to find at least as pronounced a difference between a theological compendium of today and one of, say 1750, as between the *Summa Theologica* of St. Thomas and the writings of Augustine." But modern treatises "in no way differ" from their counterparts of 200 years ago and Rahner's disappointment is matched by the scholarship and originality with which he examines the ancient themes of God, Christ, Mary and Grace.

The Humanist Frame. Edited by Sir Julian Huxley. Harper. $6.50. The time has come, says Sir Julian in his introduction to this anthology, to revamp the idea of humanism. "Man is embarked on the psycho-social stage of evolution," he argues. "Major advance in that stage of the evolutionary process involves radical change in the dominant idea systems." Which is another way of say-

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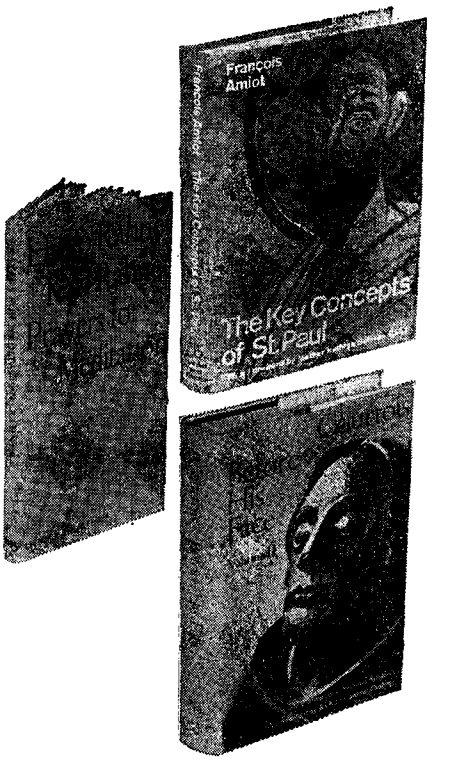

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ing that the general humanist position must re-evaluate its stance towards the general problems of human destiny in terms of the new bodies of knowledge that have come into our possession. An interesting and probing attempt to assess the development of modern thought from a specific point of view.

Rilke's Duino Elegies. By Romano Guardini. Regnery. $6.50. A painstaking analysis of each of Rilke's ten elegies. Guardini is concerned not only with what Rilke said but also with whether or not what he said was true. It is the former of these two concerns that brings out the best in Guardini. Few theologians are as well qualified to "enter into" the themes of loneliness, love and fulfillment that occupied Rilke's prodigious talent. At once a spiritual and an aesthetic experience.

The End of The Battle. By Evelyn Waugh. Little, Brown. $4.50. Someone has remarked that the master's hand appears a little tired as the huge trilogy comes to an end. Be that as it may, it is nevertheless clear that it is the hand of a master which, even in moments of fatigue, remains a superior one. Guy Crouchback has returned to England, older than his years and disillusioned. About this initial fact Waugh writes a tale that glitters with satire, humor and dialogue, a tale that in the end gives us a vivid picture of reality.

I Remember! I Remember! by Sean O'Faolain. Little, Brown. $4.50. A nourishing group of short stories set within the framework of Irish provincialism and puritanism. O'Faolain writes with compassion and poetic insight about people caught in one or another of life's traps. But the reader is not so much impressed with the characters' problems as with their very substantial human reality. A gallery of *real* people by an author who respects them as such.

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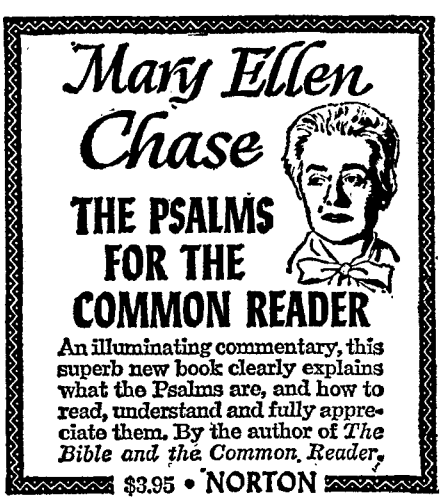
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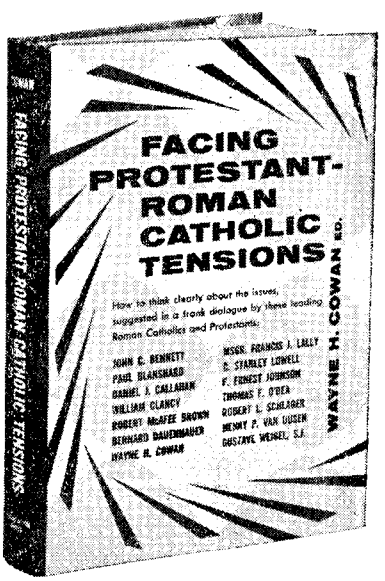
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